

**Fisher, A Terracotta Harp Player from Hellenistic Yavneh-Yam, Israel.** This is a very studious paper where an artefact is analysed in respect firstly of the location of its discovery; secondly in its general description; thirdly in the description of the instrument which is the object of the artefact and fourthly in its archaeological context. The description of the location is well put but could have been expanded in relation to neighbouring ports to the North and to the South in respect of their contemporaneous ethno-historical trading routes. The general description of the object says that the terracotta statuette was made of two moulded halves which were then stuck together, dipped in slip and dried prior to firing. This is of course consequential for its dating in relation to the historical development of kiln technology. Most importantly this tells us because it was moulded that the object was certainly popular therefore replicated to a quantity which is difficult to evaluate but that the atypicalism with regard the position of the harpist's head is not as atypical as Fisher has put it but that it seems atypical is because it is the first instance of exhumation of a copy of the object of which other duplicates will turn up, doubtless, in future digs. It is quite certain that in relation to Hellenistic studies the instrument is a *trigonon* but that in relation to organology it is a medium sized angular open frame harp. It is regrettable that the line drawing of the statuette is of an inexperienced hand and should be drawn again with all the accuracy the object deserves. Fisher then addresses to a satisfactory description of the archaeological context before concluding. RD